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SPECIAL ANNOUNCEMENT.
SUMMER ISSUES.

The AMERICAN ART NEWS will be published, as usual during the summer, monthly until Saturday, October 13, next, when the weekly issues will be resumed, and a new volume will begin.

The remaining monthly summer issues will be published on Saturdays, July 14, August 18 and September 15.

THE MAY BURLINGTON.

The May number of the Burlington has as frontispiece a XVII century portrait by an unknown painter, purchased some ten years ago by Mr. Robert Ross, the present owner, and Sir Lionel Cust has written the interesting text accompanying this admirable color plate. "Porcelain Figures after Balthasar Permoser" is the title of an article by Bernard Rackham on a group of white Fürstenberg porcelain, recently acquired by the Victoria and Albert Museum. E. Albert Jones contributes a paper on American Sheffield Plate and gives much critical information on the subject. "An Italian Salver of the XV Century" gives Osvald Sirén the opportunity to write a learned description of the work of Giovanni Boccatti. The front and back of this salver are shown on the plate illustrating the article. Herbert Cescinsky's "Furniture in the Port Sunlight Museum" gives an interesting account of some charming examples of XVIII century furniture. "Notes on Italian Medals" is the continuation of a series of articles by G. F. Hill, and is illustrated by a fine plate reproducing some of the most beautiful examples known.

The number closes with an illuminating article by Roger Fry entitled "Pictures Lent to the National Gallery," a theme that enables the distinguished critic to give some valuable appreciations of Rembrandt when commenting on the two examples of the great master's work, "Saskia as Flora" and "An Old Woman Reading," included in the collection loaned by the Duke of Buccleuch. Mr. Fry calls attention to an early work by Nicholas Poussin, lent by the Duke of Westminster, as "one of the most purely delightful works of a master who was not often in so genial a mood," and he goes on to remark upon the change that took place later in this artist's use of color. The picture in question, the "Holy Family," is reproduced by the plate accompanying the article.

A MISLEADING ARTICLE.

A writer in the Sunday Tribune of June 3 last, signing himself Denis Tilden Lynch (a name unknown in the art world) and under the somewhat sensational heading, "An Inside View of the Old-Master Business," wanders over nearly a page of space in a labored and unsuccessful effort to make the art public believe that there is a widespread business done in the forging and "faking" of pictures given to Old Masters. The writer attempts to prove his case by citing the recent and well known occurrences of the contesting by a St. Louis collector, through a N. Y. art firm, of canvases attributed to Rubens and Van Dyck, which the firm secured for the low figure of \$8,400 at the Volpi sale last autumn, and the still more recent and remarkable outcome of the suit over a disputed Romney in London.

From these two cases Mr. Lynch deduces, to his own satisfaction, that "for one false picture case that gets into the courts there are hundreds never heard of, as the collector of Old Masters, always wealthy (sic) and generally unwilling to let the public know he was fooled, buries his 'fake' picture in attic or cellar and says no more about it."

This is a good instance of the too hasty and ignorant writing on and criticisms of art matters and business that American dailies too often publish. Mr. Lynch does not appear to himself know the difference between a "fake" or "bogus" picture and one that is wrongly, and usually honestly, attributed. Few "fake" or "bogus" pictures, old or modern, are ever sold by any dealers or agents of any possible reputation or standing, and if so sold they are themselves deceived, which naturally does not often occur. The pictures attributed to Rubens and Van Dyck in the Volpi sale, and the canvas attributed to Romney, which figured in the recent suit in London, were in no sense "fake" or "bogus" works. They were not painted nor sold with the attempt to deceive. The "fake" or "bogus" picture, is one produced as a copy or in imitation of the work of a painter of reputation, and whose works have value, with the idea of deception. A picture produced by a pupil, follower or contemporary of an artist with no idea or thought of its being taken for or passed off as the work of the greater artist, is not a "fake" or "bogus" work. The European Museums are constantly changing the attributions of their pictures, sometimes from a lesser name to a greater—more often, from a greater to a lesser. The Volpi pictures are of the period and have the characteristics of the great painters to whom they were attributed. The purchaser had every opportunity to study them before the sale, and should have known that had they been considered as really painted by Rubens and Van Dyck, they would have been fought for, and brought ten times the amount paid for them. The picture attributed to Romney was bought and sold in good faith by the dealers upon the advice and testimony of the best authorities on the work of Romney in England, and when the work proved to have been by a lesser man, to the astonishment of these

and other authorities, and of the European and American art world—they at once agreed to repay the collector who had bought the work from them and all costs of the action, and were acquitted by the Judge of any possible wrong doing. The picture was not, as Mr. Lynch would seem to ignorantly assume, a "fake" or "bogus" one, but was a genuine example of the well known early English miniaturist, Ozias Humphrey.

So the two instances of so-called fraud, in "the Old Master Business," on which Mr. Lynch builds his entire article, fall to the ground, as neither had to do with "fake" or "bogus" works.

Another remarkable story, told by Mr. Lynch, which we frankly do not believe, is as follows, and we are surprised that so apparently reckless a statement should be made by any writer of standing in such a journal as the N. Y. Tribune.

"There is in New York City today a painter who stands at the top of his craft who in his student days in Paris was hired the better part of two years by an art firm of international repute to paint old masters. For his work he received \$50 a week. And there is another, who lives within a stone's throw of him, who received a similar offer and turned it down."

What "art firm of international repute" is there which would find it necessary, no matter how dishonest in its dealings, to pay any competent artist the beggarly sum of \$50 a week to do such dirty work. The "art firms of international repute" can be counted upon six or seven fingers, and it is unnecessary to name them. And who is "the artist at the top of his craft" who would admit his participation, even when a student, in such dirty work? When such slanderous and reckless statements are made, names should be given. Otherwise they can be considered as the attempt of a space writer, ignorant of his subject, to make a sensation.

There are "tricks in all trades" and the art trade is no exception. But there is a wide difference between "fake" and "bogus" art works, and those wrongly, if honestly, attributed. Those art lovers who patronize, as we have not ceased to urge our readers to so patronize, dealers and auction rooms who and which have not only standing and reputation in their communities, but are financially responsible, need not fear to purchase old or modern pictures from said dealers and in said auction rooms. If they are ever deceived and fail to get redress, we will gladly publish an exposure of the offending firm, even should they happen to be patrons of the ART NEWS, and aid in "putting them out of business."

OBITUARY.

Robert Baumgarten.

The death of Mr. Robert Baumgarten, a son of the late William Baumgarten, and Mrs. Clara Baumgarten occurred on Monday, June 11, at the Hotel Gotham.

Mr. Baumgarten was in the 31st year of his age, and a member of the firm of William Baumgarten & Co., 715 Fifth Ave.

His funeral took place on Wednesday afternoon from the residence of his sister, Mrs. Paul Reinhardt, 850 Park Avenue, New York. The interment was at Kensico Cemetery.

J. Liberty Tadd.

J. Liberty Tadd died in Phila., June 9, aged 54. Coming to this country from England with J. L. Wimbush, a painter, since then quite successful in London, Mr. Tadd, after a course of study in the Academy Schools, took up, under the direction of the late Charles Godfrey Leland, the teaching of applied art to schools and classes and was immediately successful in gathering about him a large group of persons interested in pottery, art metal work, and wood carving. Then followed his appointment of director of Industrial Art in the Phila. Public Schools. He was a lecturer of considerable repute upon the subject of manual training and created great interest in England in 1891 by his demonstrations of ambidextral drawing before the Royal Arts Society of London.

Joseph Clare.

Joseph Clare, a theatre scene painter, whose name was linked with many of the successful productions staged in the last fifty years in this city, died June 3, at Central Islip, L. I., aged 71.

He began his career as a painter of stage scenery when fourteen years old and was apprenticed to William Bronson, of the Theatre Royal, Liverpool. In 1871 he came to New York to direct the preparation of scenery for plays produced by Lester Wallack. His last work was in connection with James K. Hackett's production of "Othello."

Emmanuel Louis Masqueray.

Emmanuel Louis Masqueray, a distinguished architect and chief of design of the St. Louis Exposition in 1904, died in St. Paul, Minn., May 26 last, in his sixty-first year. A native of Dieppe, France, he came to America in 1887. He was unmarried, and was educated at the Ecole les Beaux Arts, Paris, winning there the Deschaume prize in 1879, the Chaudesaigues prize in 1880 and the gold medal in the Salon of 1883.

Soon after his arrival in this country he became a prominent architect. As chief of design of the St. Louis Exposition, he erected the Cascades, Colonnade of State and Pavillions, the Transportation, Agricultural, Horticultural and Fisheries and Forestry Buildings; also the Purchase Monument and twelve bridges.

He also erected many important structures including the L. I. College Hospital, Brooklyn; the Cathedral of St. Paul, the Pro-Cathedral of Minneapolis, the cathedral at Wichita, Kan., and the cathedral and St. Joseph's College, Dubuque, Ia.

He was a member of the Players Club of N. Y., the American Institute of Architects, the Architectural League of N. Y., and a charter member of the Beaux Arts Architects.

Should Art Sales be Arbitrated?

"One fact emerges from the proceedings in the case of the disputed Romney, and that is the extreme undesirability, in the interests of the picture-dealing trade, of such a case being tried in the Law Courts. * *

"The question which occurs to us is whether it would be possible to have inserted in the agreements for the sale of important works of art a clause providing for arbitration in the event of any dispute subsequently arising in respect of their authenticity or otherwise. There might be some difficulty about the appointment of suitable arbitrators, but this difficulty should not be insuperable. As it is, a High Court Judge cannot usually be regarded as an ideal authority upon such a question as the authenticity of a work of art. An arbitration clause is now quite a common feature of other kinds of agreements, and the machinery of arbitration is specially provided for in the Arbitration Act. Such a case as the present as reported in the press, which naturally give prominence to "tit-bits" in the evidence, places the picture-dealing trade in a false perspective before the public eye.

—London Fine Arts Trade Journal.

[The above suggestion would seem to have much to commend it, but if it could be carried out, some time limit on such arbitration, it seems to us, would be necessary. It would be manifestly unfair for a purchaser, for example, to demand an arbitration on some object obtained five or even ten years previously. The late Mr. Pierpont Morgan's custom (which we understand has been adopted by certain now living American collectors), of withholding payment for any very costly art work or collection for a year after its purchase, might be a better one than an agreed on arbitration. Mr. Morgan once explained that his custom of a year's wait in payment was simply to give the "knockers" every chance—in the interest of both seller and buyer.—Ed.]